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Digest

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AN INVITATION TO UNTAPPED AUDIENCES

I HAVE read every trade paper available in order to discover the reason for all the depression talk which I hear. I have read statements made by important men of our industry attributing the drop in motion picture attendance to various causes; prominent among such causes in the U.S., from which country the depression epidemic came, were cited the admission tax, Television, double bills, reissues, public spending on installment plans for refrigerators and other household utilities, overseating, drive-in theatres, foreign subsidized pictures, poor product, etc.

The Council of Motion Picture Organizations, represented by Abram F. Myers and Gael Sullivan, it is reported "swamped the U.S. Senate Finance Committee with facts and figures to show that the bottom has dropped out of the motion picture business".

Among the facts and figures presented was a Motion Picture Herald story showing that the collections in respect to the Federal Admission Tax from 1917 through to Dec. 1949 revealed a steady decline in the last two and a half years.

The U.S. Department of Commerce's survey of current business shows a decline in corporate taxes paid by motion picture firms from \$136 million in 1946 to \$49 million in 1948.

The Bureau of Internal Revenue reveals admission tax collections for the first eleven months of the 1950 fiscal year were approximately \$12 million below the same in the 1949 period, in the U.S.

Figures were cited for Cincinnati, as reported through the Bureau of Internal Revenue, revealing that admission tax collections for the first three months of 1950 were 26 percent below the same period in 1949, and that the suburban theatres revealed a larger decline percentage.

Chicago figures were quoted, where there is a three percent admission tax, to show the decline in theatre attendance, and these figures revealed a con-

tinuous drop from \$127,102 in January to \$108,562 in April.

Figures from twenty-seven Ohio cities, on admission taxes collected, revealed declines from nine percent to twenty-six percent for the first four months of this year as compared with the same period in 1949.

Pittsburgh tax collections from motion pictures showed a decline from \$83,655 in January to \$48,742 in May. There were 580 theatre closings from November 1949 to April 1950.

The Motion Picture Herald's poll revealed an average decline of 17 percent for the period between Nov. 1949 and Feb. 1950, as compared with the same months in 1948-49, and further stated that April of 1950 was even worse.

Senator Taft expressed himself as of the opinion that Television was primarily responsible, and that he did not believe that the increased cost of living had been so considerable as to cause the box-office decline.

Abram Myers, in reply to a question directed by Senator Taft, as to whether the drop in motion picture revenue was temporary or permanent, replied that there were "as many theories as people in business," but he was of the opinion that installment buying was a primary factor, while Gael Sullivan expressed the viewpoint that it was the rising cost of living.

Abram Myers, in answer to another question directed by the Chairman of the Finance Committee, said that television has been hurting box-office receipts "very much"; he could not state definitely to what extent, but he believed that television was "certainly one of the contributing factors."

Gael Sullivan advised that, while box-office returns were off 20 percent in non-television areas, the drop was 40 percent in television-saturated areas. He also stated that, in addition to the 580 theatre closings in a period of six months, there were another 9,000 theatres "close to red-ink."

These figures would seem to indicate that approximately 35 percent of the theatres in the U.S. are operating unprofitably and, if such is the state of motion picture theatre operation in the U.S., where does this leave production and distribution which depend to such a large extent on the domestic market for revenue?

Senator Kerr, Democrat from Oklahoma, and a member of the Senate Finance Committee, gave as the reason for a decline in motion picture revenue, the following opinion: "There is a great dearth of good mystery stories; that practically keeps me away. I wonder if anything can be done about it?"

Not so long ago a number of exhibitors blamed declining box-office on a run of inferior product and poor Public Relations. The producers and distributors blamed the decline on poor showmanship. Some of these exhibitors blamed television; some thought television could be harnessed for increased box-office attendance.

For those of us who are actively engaged in our industry, and who enjoy this business as much as our customers enjoy the comfort of our theatres and the good entertainment in our motion pictures, it is difficult to accept the idea that the novelty and the keenness of the enjoyment of motion picture entertainment may have become dulled to millions of former patrons, and to those millions of patrons who have never made motion picture theatre-going a habit, and who do not miss what they have never sought to enjoy.

There is talk about decreasing production, eliminating program pictures and concentrating on a program of from ten to twelve big pictures yearly which will have longer runs, and which will, by such a policy, admittedly freeze out the little theatre in suburban areas, because there will not be a sufficient number of pictures to keep his theatre in operation.

(Continued on Page 19)

PROMOTIONOTES

Great interest was attracted in Toronto where Rocketship X-M is playing the Towne Cinema, when a facsimile of the rocketship was placed in a truck and men dressed as men from Mars accompanied it about the city passing out priority cards.

Attached to the priority cards which give the patron a priority on a seat on the rocketship leaving the theatre on the picture's opening date, were balloons.

In connection with the above some 25,000 kids attending the T. Eaton Co. Ltd. model airplane contest were each given these cards.

Some theatres in Canada have already tied up with local model airplane contests or have arranged their own. At the conclusion of the contest they arrange to have a display of the winning models in the theatre, along with the photographs of their makers.

Especially effective window displays can be arranged with bookstores and with Oldsmobile car dealers. In the former, numerous books written on rocketships and interplanetary travel are tied in with the picture's run. Oldsmobile is selling its car on rocket power which is a natural tie-in for the picture.

A parade of Oldsmobiles, attached to which are cards with suitable copy tying in the picture with the car can easily be arranged with Oldsmobile dealers.

In Toronto the distributor of the pocketbook, "Invasion From Mars," by Orson Welles, carried a 40x60 plugging "Rocketship X-M" and the book on his 40 trucks.

On the theme, "The Future is Here!" a particularly attractive cooperative page of advertising can be worked out with merchants and the newspaper advertising department. Merchants can encourage their customers to buy a new suit, shoes, car, etc.

With almost a half million dollars in prizes for movie-goers, RKO Radio Pictures' exploitation department, on behalf of Walt Disney's Treasure Island, is sparking one of the greatest tie-in "give-away campaigns in film history, with a "Treasure Island Treasure Hunt," in cooperation with participating theatres, stores and media.

Timed to coincide with the release of the Technicolor film based on the famed Robert Louis Stevenson classic, the Treasure Hunt, conducted by local theatres, has been described as a terrific attention-getter. Motivated through numbered, cardboard "keys," which are distributed by newspapers, radio stations and sponsoring stores and services, the Treasure Hunt is elementary enough to be understood by all and fascinating enough to be a crowd-getter everywhere.

TRADE HEADLINES

Full UA Control to McNutt — McNamee group; McNutt named Chairman of the Board, McNamee, new president of UA — status of Kelly, Sears, etc., not clarified as yet.

Contract of J. J. Fitzgibbons, FPCC president, extended until 1955; contract of Reuben Bolstad, vice-president and treasurer until 1953 — both contracts are with FPCC and Paramount International which is the Paramount foreign subsidiary.

B. G. "Buddy" De Sylva, onetime head of Paramount Studios and songwriter, died in Hollywood, age 55.

British Actors, Equity Launches New Attack vs. American stars in British pictures.

Loew's, RKO chains trying '9 o'clock plan' for feature showing as boxoffice hypo—other U.S. circuits investigating sponsorship of baby-sitters.

U.S. industry executives predict that 2,000 theatres will close before Jan. 1951.

WB Sets 26 Films for 1950-51 — 'Say it with Pictures' Program Outlined by Jack Warner at Hollywood Meeting.

William E. Telestin, Keller-Dorian Color Films files \$3,000,000 anti-trust suit against Eastman and Technicolor, U.S. Federal Court.

National Allied, U.S., ballyhoo use of TV trailers to exploit films—opposed to films for TV.

Howard Hughes OK's first RKO TV trailer for Bette Davis—Story of Divorce.

Pentagon and Lopert to distribute large groups of British Pictures—J. Arthur Rank productions dating back to end of World War II—Eagle-Lion and Universal under selection policy had rejected these films as unsuitable for American Market.

Universal and Eagle-Lion to each distribute six J. Arthur Rank current Pictures.

Eddie Cantor and Fred Allen set for one hour TV series in the fall.

With prizes displayed in the cooperating theatres playing Treasure Island, the "hunter" takes his key to a designated store and compares its number with posted numbers. If the numbers coincide, an attendant gives the patron a key to open the displayed "Treasure Chest" in the store, where an envelope

is selected citing the prize offered. Armed with a pass for the theatre, the treasure hunter attends the house at a stipulated performance and is presented with his treasure before the audience.

Participating cities, theatres and opening dates will be announced shortly.

RAY PRESENTS



I TAKE pleasure in presenting a statement from the Chancery Office of the Archdiocese of New York City, and congratulate Martin Quigley, publisher of The Motion Picture Herald, for the distinction which has been conferred on him.

"Frances Cardinal Spellman, on behalf of Pope Pius XII, this afternoon (Friday, July 7) invested the insignia of the Order of St. Gregory the Great upon Martin Quigley,

New York publisher and originator of the Motion Picture Production Code which regulates the moral and social content of motion pictures.

"The pontifical decoration was recently conferred by the Holy Father upon Mr. Quigley in recognition of his efforts in the maintenance of right moral and social standards in motion picture entertainment. The presentation of the medal was made in the Archbishop's Room of the Chancery Office, 451 Madison Avenue.

Since 1916, Mr. Quigley has been president of the Quigley Publishing Company, Inc., publishers of Motion Picture Herald, Motion Picture Daily, Better Theatres, Fame and Motion Picture Almanac with offices in Rockefeller Centre. His homes are at 14 East 90 Street and Riverside, Connecticut.

"In making the presentation yesterday Cardinal Spellman referred to the noted encyclical on motion pictures issued by Pope Pius XII who urged men to 'watch and labor to the end that the motion picture be no longer a school of corruption but that it be transformed into an effectual instrument for the education and elevation of mankind.'

"Martin Quigley," the Cardinal declared, "has sought to follow this urging and in doing so has rendered a valuable service in the public interest and in the best interest of his own industry.

THE Production Code which he originated and introduced to Hollywood in 1930, together with his constant watchfulness over the enforcement of the code through the succeeding years, has been productive of much good in the field of motion picture entertainment and has been the means of avoiding much evil.

"To Mr. Quigley and to all those conscientious and high-visioned persons in the industry who have encouraged him and cooperated with him in this work this recognition by Our Sovereign Pontiff, Pope Pius XII, should be the source of satisfaction."

Born in Cleveland in 1890, Mr. Quigley studied at Niagara University and the Catholic University of America. He holds honorary degrees of Doctor of Literature from Loyla University, Los Angeles, and Doctor of Laws from the University of Niagara. He entered newspaper work in 1910 and after newspaper experience also in Detroit and Chicago become editor of Exhibitors Herald in 1915. He became a Knight of the Order of Malta in 1941 and is the author of "Decency in Motion Pictures" published in 1937.

THE order of St. Gregory the Great was founded in 1831 by Pope Gregory XVI. Originally intended as a decoration for meritorious service by subjects of the Papal States, it is today awarded generally for meritorious public service which benefits religion and the Holy See.

The decoration awarded Mr. Quigley is a bifurcated red enamelled gold cross with the image of St. Gregory in gold on a blue medallion in the centre of the cross. A dove is near the head of the right side and the legend "S. Gregorius Magnus" in gold letters encircles the image. On the reverse side, the inscription "Pro Deo et Principe" appears surrounded by "Gregorius XVI P.M., Anno I." The badge is the

cross of the order surrounded with the silver rays. The cross of a knight of the civil division is surmounted by a cross of gold oak leaves. It is worn of the left breast.

I HOPE, despite the fact that J. Arthur Rank needs American dollars very, very much, and that England would be gratified to see such dollars pouring in for British films, that there is to be no dumping of British films on the market to destroy what has been built up by way of a British Film Market, at a cost of millions of dollars under the British Films selected plan, exercised by Eagle-Lion and Universal. However, the public is the final judge of picture-values and the public acts like the proverbial horse which one can lead to water, but who refuses to drink if not inclined to drink.

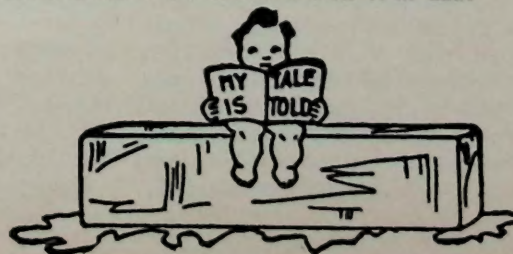
We, in this industry, know that we are always getting surprises, for many times we have shaken our heads in the negative and turned thumbs down on a picture, only to have the public express quite an opposite opinion. It is fortunate for us that the public gives us such surprises; if this did not happen, we certainly would get into a rut, become opinionated, dogmatic, and permit Showmanship to die for lack of sustenance.

ALIDA VALLI, the beautiful, is reported as returning to Italy and there will be much rejoicing in Italy should this story be true, for Alida Valli is considered a great Italian star. I can imagine the bidding which her return to her native land will precipitate. I have seen several pictures in which she is the star, made in Italy. She is lovely and she is brilliant. You are familiar with her work in The Third Man, produced in the English language. I think she is perfect in this picture.

Which reminds me that David O. Selznick has acquired the Italian language picture, Toto Cerca Casa (Toto Searches A House) for distribution in Belgium, France, Switzerland and Holland. Mrs. Sam Fine and I saw Toto in a musical review in Naples. What a show! It made the biggest show at the Folies Bergere in Paris appear like an ordinary review by comparison, and Toto, well, Toto is Charlie Chaplin and Cantinflas combined, being knee-high to a grasshopper in stature, but every inch of him a comedian, with a design for laughter.

Neither Natalie Fine nor I could understand all the funny things he said, in Italian, but what he did say and how he said them were sufficient, and when that capacity-audience rocked with laughter, Natalie and I rocked too, for he was irresistible, despite the fact that we were looking at a show which started at 9:30 P.M. and would not be over until 2 A.M. We had come on from Rome to Naples, we had been to the Museum, we had made a tour of the city, sight-seeing, we had looked at cameos and antiques until our vision was blurred, but at 1 A.M. Toto revived us.

In case you have forgotten, there is a war in Korea, there are dead and wounded. It still looks as if our leaders have not learned to talk effectively the language of Peace. Jack Fitzgibbons called me and said, "Ray, just finished reading about the Paramount Convention in The Digest. The last Paramount Convention was in 1939, and then we had World War II." The Lord Deliver Us From World War III.



Toronto and District

BILL PRESS

LORENZO NARDELLO has threatened a suit against the City of Hamilton because of the alleged application of the new zoning bylaw by the Board of Control which delayed construction of his proposed theatre under the requirement of a parking lot for patrons' cars.

He claimed that the bylaw had not been approved by city council, hence there could be no enforcement of any such statute.

Still Flood Relief

Reports keep coming in to Arch H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario, on contributions to the disaster fund through benefit shows and otherwise under the general sponsorship of the Motion Picture Industry Council of Canada.

T. R. Porter of the Community Theatre, Gore Bay, Ont., said that \$311.10 had been raised for the Manitoba flood relief fund through two performances and special donations. The population of Gore Bay is only 700, which means an average of almost 50c for each person.

George E. Fulton of the Capitol Theatre, Oxford, N.S., raised \$111.83 through a special show.

John W. Farr, manager of the Odeon Theatre, North Sydney, N.S., donated \$100, half of which went to the Manitoba and Rimouski funds and the other half to fire sufferers at Cabano, Que.

A Son and Heir

Saturday morning, a son was born to Irving Stern Monogram's Assistant Sales Manager in Toronto. Norman Peter Stern will be the baby's name. Irving announced proudly "We don't do things in a small way," in telling us that the baby's weight was seven pounds nine and one-half ounces at birth. For the information of Irving's many friends across Canada, both Mrs. Stern and the baby are doing very well.

Variety Hockey Night Set

In the midst of preparations for the benefit baseball game at Maple Leaf Stadium on July 31 in aid of Variety Village, the members of the Toronto Tent No. 28 have received word from Canvasman Conny Smythe of Maple Leaf Gardens of the proposed annual hockey match.

Smythe said that the yearly Blue and White ice game of the Toronto Leafs would be staged on Monday night, Oct. 9.

As for the baseball tilt between Leafs and Baltimore in the International League at the end of this month, there will be bands, entertainers and greater prizes than ever. Upwards of 240 advertisements have been secured for the souvenir program for the occasion.

Bill Trudell, manager of the Famous Players' Capitol Theatre, London, did something out of the ordinary when he changed the title of *A Ticket To Tomahawk* to one of his own choice, *The Sheriff's Daughter*.

Trudell announced that he made the change for the London engagement of the picture because people, including himself, did not know the meaning of the original title. He expressed the view that the new title was more appropriate.

Display advertising was changed by a paste-over which bore the name *The Sheriff's Daughter*. There was plenty of comment over the substitution but the question arises as to the attitude of film exchanges if the practice should become popular.

* * *

Two Toronto theatres have been closed for a general overhaul and considerable improvement. One is the Famous Players' Beach in the East End and the other is the Belsize Theatre, Mt. Pleasant Road, which is operated by 20th Century Theatres.

* * *

Manager Wannie Tyers of the Toronto Odeon Theatre had his hands full for the Miss Toronto Beauty Contest preliminaries on the theatre stage July 10-14, a prize of \$75 being presented each night. The \$1,000 final will be featured at the 68th annual Police Games on July 22 at the Canadian National Exhibition grandstand.

Incidentally, Danny Kaye will be the attraction at the CNE grandstand show from Aug. 25 to Sept. 9 at \$2.75 top.

Miss Taylor, Miss Toronto?

Warners did some exhibiting of its own this week when curvaceous Correen Taylor walked off with second place in the Miss Toronto preliminaries. The contest was held on Wednesday, July 12 on the stage of the Odeon-Carlton Theatre, and among the lucky judges was Wynn Barron of Paramount.

Miss Taylor, who is a district contract clerk at Warners' Toronto exchange, is no stranger to beauty awards. The eighteen year old Correen already holds the title of Miss Peel County 1950, and was runner-up in the Miss By-line contest held last spring.

The winsome Warnerite who hopes to have a career in either modelling or dramatics, now qualifies for the Miss Toronto finals at the Canadian National Exhibition Grandstand on July 22. The Digest—and all her friends in the industry—wish her the best of luck.

Could it be that Toronto filmdom has another Margaret Marshall in its midst?

THE CANADIAN MOVING PICTURE DIGEST

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BRUCE PEACOCK	Regina, Sask.
JACK DROY	Vancouver, B.C.
WILL McLAUGHLIN	Ottawa, Ont.
BILL PRESS	Toronto, Ont.

*The Ontario Censor Board first said that *The Blue Lamp* had been graded as an "adult" picture but it has been reclassified as a family feature. It's an Eagle-Lion release.*

* * *

Winnipeg Notes

The opening of the new Grand theatre on Stafford St. and the three drive-in theatres has given openings for new managers and staffs this month, and has added four theatres to the 42 in Winnipeg and its suburbs. The drive-in houses have been received with enthusiasm by the motor-car public, and also by district residents in the suburbs along main highways in which they are located. The one on Pembina Highway opened the season with *Red Canyon*; the Grand opened with *Impact* and *Blondie's Big Deal*; the Garrick presented the Jackie Robinson picture for three weeks. The Grand ran its opening features for two weeks; at the Valour, *A Midsummer Night's Dream* had a two weeks' run; the Pembina Drive-in theatre ran *Tulsa* in its second week of the season. *Hasty Heart* had a two weeks' run at the Gaiety; *Night And The City* ran for two weeks at the Lyceum; *Comanche Territory* ran for two weeks at the Odeon; *No Sad Songs For Me* made a big hit at the Capitol; *Madness Of The Heart* on July 14 opened an extended run at the Odeon.

* * *

Western Theatres will begin construction this summer on its third drive-in theatre. The new drive-in will be at Madison and Ellice Avenues, in St. James.

St. James council recently agreed to an exchange of property whereby Western Theatres offers 245 feet on south boundary of the property in exchange for an additional 200 by 800 feet along the eastern boundary.

The company, represented by Richard Miles, agreed to pay the difference in area, estimated at one acre at \$800. The company will also pay expense entailed in diverting a water line made necessary by the transfer.

ONTARIO CENSOR BOARD PRESENTS ANNUAL REPORT

O. J. Silverthorne, Chairman of the Motion Picture Censor Board of Ontario, has recently presented his annual report to the Hon. Leslie Frost, K.C., Prime Minister and Provincial Treasurer of the province of Ontario. This report covers the activities of the Department for the fiscal year ending March 31st, 1950, and reads as follows:

Study of Departmental records pertaining to film submitted for scrutiny during the period under review with those of the preceding year reveals a reduction in the number of feature subjects of standard width submitted for censorship. There was, however, an increase in the number of reissued feature subjects until these subjects amount to approximately 20 per cent of the total number submitted.

An explanation of the increase in revenue, in view of the smaller number of subjects dealt with officially, lies in the tendency of the producer to generally lengthen feature entertainment, and in the increase in the number of prints.

Increase in 16 mm.

Concurrent with the decrease in the number of standard subjects of feature length, there has been an increase in the volume of 16 millimeter entertainment. The increase is striking and worthy of comment.

The Department believes that the sudden development of the 16 millimeter field is in some part attributed to currency devaluations which have affected seriously the export trade of the United States motion picture industry. This postwar economic trend has compelled the motion picture producer and his agents to develop home markets, now accepted as unexploited territory, where a policy is pursued of taking entertainment to the patron, often situated long distances from fixed sites of entertainment.

16 mm. Volume Doubled

A total of 1,587 items in 16 millimeter width were submitted for censorship compared with 737 during the previous year. Of these 10 per cent were from sources outside the U.S.A. and Canada. All but 98 were passed without treatment.

The Department notes with satisfaction that the increase of the 16 millimeter field, accompanied by mechanical developments, has been under the auspices of religion industry and the direction of war veterans and figures in local municipal life.

Acetate Films

Sometime during 1951 all nitrate prints which are now in use will be taken out of circulation and replaced with film of acetate base, which is non-explosive and slow burning, and represents many years of experimentation. During the interim, more stringent inspections are being carried out by your theatre inspectors.

(Continued on Page 18)

Alfred J. Goulet



Alfred J. (Alf) Goulet, well known in the Montreal entertainment world, passed away at his residence Saturday night.

At the time of his death, the popular "Alf" was employed by Odeon Theatres as manager of the Cremazie and Villerey Theatres. He had been ill for the past year but previous to that time his activities in the entertainment world were varied. He was a producer of local radio shows and was best known for his support of amateur talent; many of his proteges have achieved international success.

A former pupil of D'Arcy McGee School, "Alf" was prominent in amateur theatre circles from an early age. He was a long time star performer with The Little Players of the Air. He joined Consolidated Theatres as manager of His Majesty's and Imperial Theatres. It was "Alf" who introduced the popular "Auction Nights" at the Imperial. After three years with the R.C.A.F. he joined Odeon Theatres as manager of the Verdun Palace Theatre and also acted as master of ceremonies at many of the Montreal Odeon Theatres. His ready wit and charm of manner were his stock in trade and audiences in many sections of Montreal would greet his stage appearances with vociferous applause.

He is survived by his widow, the former Mary Johnston, three children, Marylyn, Gary and Sandra; three sisters, Lillian Goulet, Mrs. J. Curley and Muriel Goulet. Funeral services were held Wednesday, July 12th, at 8:30 a.m. at St. Agnes Church.



Canada's largest drive-in theatre, the Eldorado, at Eldorado St., on Henderson Highway, EAST KILDONAN, MAN., will be opened to the public soon. The drive-in, costing \$170,000, is owned and operated by Western Theatres Ltd., Winnipeg.

Construction has begun on a \$20,000 open air drive-in theatre on the west side of Wellington Road between the third and fourth concessions of Westminster Township, LONDON, ONT.

The building permit was issued in the name of London Drive-In Theatre Limited, which purchased the property, 12 acres in part of Lot 16, Concession three, from Andrew G. Murray, well-known Westminster Township farmer. Sale price was not disclosed.

The permit was granted after township officials expressed satisfaction with the site. Previously residents of Springbank Drive complained bitterly when it was proposed to locate there. The company was then advised to seek a larger property in a less built-up area.

The new site has 800 feet on Wellington Road, and the screen will be located 250 feet back of it.

All but minor arrangements have been made for the building of a theatre in THAMESVILLE, ONT., it has been announced by Tom Terry, secretary of the Thamesville Chamber of Commerce.

S. Pearl and Sons, and W. S. Stubblings of Amherstburg, of Theatre Enterprises, will be owners. They also intend to renovate a building in DUTTON and operate another theatre there.

Incidentally, Sam Pearl, one of the proprietors, is a brother of Bert Pearl, of the Happy Gang of radio fame.

Building and rumors of building in the Maritimes is in the news today. It is said that the theatre at Tracadie, which was burned down will be rebuilt. It was operated by Jos. A. McCalvy. Harry Adaskin is rebuilding his Victory Theatre at RICHIBUCTO, N.B. There is to be a new house at New Waterford, N.S. where Fred Gregor is the veteran manager. This will be in addition to the Majestic. The new Famous Players theatre at St. Johns, Newfoundland, will open in a few weeks. It will be a "Capitol" again.

ARE YOU INTERESTED IN FOREIGN LANGUAGE PICTURES?

Ask SARO

THE SIGN



OF DISTINCTION

"THE HOUSE OF THE FOREIGN LANGUAGE PICTURE"

IT HAPPENED IN EUROPE

Directed by Geza Radvanyi — Holds the Record for the Longest Run of Any French Picture which
has Played in Paris (Over Six Months on the Champs - Elysees)

MAD ABOUT OPERA (Follie Per L'Opera)

With Seven World-Famous Stars

Beniamino Gigli

Gino Bechi, Tito Schipa, Tito Gobbi, Maria Caniglia, Franco Mannino
and

Nives Poli — Ballerina of La Scala

IL TROVATORE —Verdi's Complete Opera

Enzo Mascherini (Metropolitan Opera House)

Directed by Carmine Gallone

Producer—Maleno Malenotti

THE IRON CROWN

With a Cast of Thousands — Greater Than Quo Vadis — Mightier than Ben Hur

Directed by Alessandro Blasetti

Tito Gobbi — Lina Pagliughi

RIGOLETTO —Verdi's Complete Opera

Directed by Carmine Gallone (director of The Lost One)

I LIVE AS I PLEASE (Voglio Vivere Così)

With the Metropolitan Opera Star **Feruccio Tagliavini**

Go After "Untapped Audiences"

ESCAPE INTO DREAMS (Natale Al Campo 119)

Starring Vittorio De Sica — Directed by Aldo Fabrizi

DREAM MUSIC (Musica Di Sogno)

Italy's Spectacular Music Hall Review

with Gigli in Operatic scenes and a Starry Cast of Italy's Music Hall Stars

THREE OTHER STORY AND OPERATIC FEATURES

I LOVE YOU ONLY (Voglio Bene Soltanto A Te)

THE TWINS (I Gemelli)

BROKEN LOVE (Cuore Infranto)

With the World's Greatest Tenor Beniamino Gigli

LOST IN THE DARKNESS (Perdu Dans Les Tenebres)

With Vittorio de Sica — Italy's Academy Award Producer

CAMPO DE'FIORI (The Peddler and The Lady)

with Anna Magnani and Aldo Fabrizi

THIS IS MY WOMAN (Questa Donna E'mia)

A Seductive-Tender-Love Story with Hundreds of "Pretty Bulls", and Herds of Horses from Which Animal-Kingdom Humans imitate Their Passions

SARO

The Sign of Distinction — "The House of the Foreign Language Picture"

GIVE YOUR PUBLIC SOMETHING DIFFERENT

Go After "Untapped Audiences"

Tito Gobbi

in

O SOLE MIO

Based on the Theme Song "There's No Tomorrow"

THE WHITE DEVIL (Le Diable Blanc)

With Rossano Brazzi (Italy's Scarlet Pimpernel)

THE DAUGHTER OF THE GREEN PIRATE (Le Corsaire Vert)

Pirates — Buccaneers — Smugglers of Gold and Lovely Women

Alida Valli — Star of the Third Man in

9 O'CLOCK CHEMISTRY LESSON

In Which the Girls Learned More at School than they learned at Home — About Love

Serge Reggiani

in

FRANCOIS VILLON

That Bawdy Rollicking French Master-Poet Who Knew That Living was Loving and Loving is Living

ROBERT FLAHERTY'S

NANOOK OF THE NORTH (Nanouk L'Esquimau)

With French Narration

Fosco Giachetti

in

FEAR NO EVIL

The Life of Saint Benedict of Nursia
Production — Maleno Malenotti

THE OFFICER AND THE LADY (Carmela)

With Beautiful Doris Duranti

A Volcanic Love Drama on a Volcanic Island Off the Coast of Sicily

Go After "Untapped Audiences"

LIFE BEGINS AGAIN (La Vie Recommence)

With Alida Valli

STREET OF SHADOWS

With the Greatest of French Stars

Pierre (Monsieur Vincent) Fresnay, Louis Jouvet, Viviane Romance, Jean-Louis Barrault

SEVEN OPERA FEATURETTES

CARMEN, LUCIA DI LAMMERMOOR, WILLIAM TELL
MARRIAGE OF FIGARO, DON PASQUALE, BARBER OF SEVILLE, FRA DIAVALO

Olin Downes as English Narrator
With Chloe Elmo (Metropolitan Opera Star)
and Tito Gobbi

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FIRENZE IN FIORE and CAVALLINA INNAMORATA and

THE QUEEN OF THE LA SCALA

Operatic Scenes — Chorus — Orchestra — Ballet of the World-Famous La Scala Opera House of Milan
Scenes of this Historical Landmark — Narration in English

THESE ARE NOT ALL OF OUR FOREIGN LANGUAGE PICTURES
MANY HAVE ENGLISH NARRATION AS WELL AS ENGLISH TITLES.
HOLLYWOOD AND BRITISH PRODUCTIONS DUBBED IN FRENCH
ALL FRENCH FEATURES AND FRENCH WITH ENGLISH TITLES

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Grand Opera from the Immortals — Puccini and Verdi
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Go After "Untapped Audiences"

ALLIANCE GAVE YOU

Vittorio de Sica's
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Donizetti's
L'ELISIR D'AMORE
With Nelly Corradi — Tito Gobbi — Gino Sinimberghi
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ALLIANCE GAVE YOU

Gigli — Valli — Hoerbinger
in
Leoncavallo's
PAGLIACCI

ALLIANCE GAVE YOU

Rossini's
BARBER OF SEVILLE
with
The Metropolitan Opera Stars — Tagliavini — Italo Tajo — Tito Gobbi — Nelly Corradi

Anna Magnani
BEFORE HIM ALL ROME TREMBLED
With Scenes from Verdi's Opera La Tosca

Beniamino Gigli
In the G.I.'s Favourite Theme-Story-Song
MAMA
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with Gino Bechi

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with
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BY SPECIAL ARRANGEMENT WITH FRANCE FILMS

Alliance Presents

The following four France Film releases for all of Canada with the exception of the Province of Quebec. (In French with English titles.)

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with Jean-Louis Barrault

The life-story of the Founder of the Red Cross
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Produced by Paul L'Anglais — Story based on the French Radio Serial SERAPHIM

Produced in Canada

THE CAGE OF THE NIGHTINGALES (La Cage Aux Rossignols)

SYMPHONIE PASTORALE

with

Michele Morgan

WHEN YOU WANT BIG FRENCH LANGUAGE PICTURES

WHEN YOU WANT BIG ITALIAN LANGUAGE PICTURES

IT WILL BE OUR PLEASURE TO SERVE YOU

"THE HOUSE OF THE FOREIGN LANGUAGE PICTURE"

THE SIGN



OF DISTINCTION

TORONTO — MONTREAL — SAINT JOHN — WINNIPEG — CALGARY — VANCOUVER

Go After "Untapped Audiences"

REPORT ON GOV'T SUBSIDIES TO BRITISH FILM INDUSTRY

(Stephen Watt, well-known British film and theatre critic and broadcaster, who has been a regular contributor to newspapers and magazines in the United Kingdom and overseas for many years, has issued this exclusive report on the British film industry.)

Until 18 months ago taxpayers' money in Britain had never been invested in film production, except for documentary pictures aimed at furthering national trade interests, such as the Empire Marketing Board, or stimulating war-time effort. Today the State investment in films is nearly £5,000,000.

To some people the idea of government money going into anything so speculative as the commercial cinema was, and is, abhorrent. To others, it represents the only hope for the survival of Britain's film industry.

It was in the summer of 1948 that the President of the Board of Trade announced the formation of a government agency to finance films. Preliminary organization was tackled at once, and early in 1949 the National Film Finance Corporation, backed by a special Act of Parliament, was established with Ord Reith, well-known as the first head of the British Broadcasting Corporation, as its chairman.

The first report and statement of accounts of the Corporation has recently been published and has been the object of great interest, in and out of the film business.

The situation in which the NFFC found the film industry can be summed up bluntly—production was at a low ebb, unemployment among the technical workers was high and producers' receipts were rarely sufficient to cover the current cost of production.

The NFFC, provided with £5,000,000 from Britain's treasury, addressed itself to the task of lending its money in such a way as to encourage the production of profitable pictures. How the Corporation tackled its undertaking may be gauged from the sentence in its report which reads, "The mandate to protect the funds has been to some extent subordinated to the mandate to get films made."

That the task was tackled vigorously is evident from the fact that the report carries a list of no fewer than 63 films which have been made, or are being made or planned, with NFFC financial backing. And the evidence that the producers eagerly welcomed the prospect of State aid is contained in the statement that 261 applications have been dealt with.

Satisfactory Returns

The method of financing which the Corporation employed sounds complicated to the layman, but the essence of it is relatively simple: generally the producer approaches the Corporation with a distribution contract for his projected film already arranged. Against such a guarantee of distribution a bank will usually advance up to 75 per cent of the estimated cost of

(Continued on Page 16)

Joint Premiere for UA's Iroquois Trail

Montreal shared the spotlight with Albany, New York, as a result of the fact that the premiere of *The Iroquois Trail*, a thrilling, action-packed film adventure story of the early Canadian-American frontier, was held in both cities simultaneously. Joining in the commemoration ceremonies of Iroquois Trail Day, which was celebrated in New York on July 11, Montreal saluted its friendly neighbors by holding the premiere of this outstanding film at the Orpheum Theatre on Friday, July 14th.

Chief Poking Fire and members of the Iroquois tribe at Caughnawaga, Quebec, played a great part in the two city premiere. In addition to a pageant which they planned for the Orpheum Theatre, members of the tribe presented a message of peace and goodwill from Mayor Houde to Mayor Corning of Albany. This exchange of messages was the highlight of a gay and festive day in Albany.

The text of Mayor Houde's message to Mayor Corning follows:

"In commemoration of Iroquois Trail Day, proclaimed by the Honorable Thomas E. Dewey, Governor of the State of New York, and yourself, I, Camillien Houde, Mayor of the City of Montreal, in the Province of Quebec, extend peace greetings to the people of the United States of America.

"For more than a century there have been amicable relations between Canada and the United States and it is my fervent wish that down through the years this outstanding example of international goodwill will continue to prove an example to the world.

"In the past the Iroquois Trail between Montreal and Albany has been the scene of historical events and today this important highway of trade and commerce is another link between two great cities.

"On behalf of the people of Montreal, I extend special greetings to the people of Albany on this memorable occasion."

The Iroquois Trail, once the link between the St. Lawrence and Hudson River Valleys, was the battleground when England and France fought with the aid of the Huron, Ottawa and Mohican Indian tribes.

Canadian Movie Attendance Lowest — Brockington

Canadian motion picture attendance is the lowest among English-Speaking nations.

Lenoard Brockington, K.C., president of Odeon Theatres in Canada, made this statement during an interview at the Hotel Vancouver.

As a result, the theatre chain does not anticipate major expansion in Canada in the near future, he said.

One of the reasons for low movie attendance in Canada is that in the province of Quebec French titles are necessary.

Mr. Brockington discounted reports that J. Arthur Rank, head of the Odeon organization, will discontinue to make movies because of British taxation.

"No single studio has made so many good films in one time as Arthur Rank," he said. "He will continue to make them."

Currently the British movie producer has no plans for filming a Canadian movie, but if he received an epic script from Canada he would consider it, Mr. Brockington said.

Television will not have a lasting detrimental effect on movies, in the opinion of Mr. Brockington.

He pointed out that when the movies came in, musicians producing gramophone records, thought they would be out of jobs. Today, they produce more records than before the start of movies.

U.S. Gov't. Loan For Film Production Refused

Hollywood independent producer Sam Bischoff's application for a Reconstruction Finance Corp. loan, which was rejected, involved plans for making 10 films, with the RFC putting \$480,000 into each picture. The main reason for the RFC action, Bischoff's attorneys have been told, was the long-standing RFC policy against making loans for producing films or for other information-media enterprises.

Rocketship Rocketing

Rocketship XM (Expedition Moon) a Cardinal Films release, continues to rack top grosses everywhere it plays in Canada.

The SRO sign was hung out at the Rialto, Edmonton, where the picture opened last week (13).

It went into its third week at the Towne Cinema, Toronto, where all house-records were broken during the first week. Variety described business at the Towne as "wow."

Tremendous business was reported from Vancouver where picture played three Odeon Theatres, day and date, Plaza, Fraser and Dunbar.

Capital Story

By Bill McLaughlin

MAIN subject of conversation in show business circles . . . and the cause of considerable distress physically as well as financially . . . is the current heat wave. With high temperatures well into the nineties making Ottawa the hottest spot in Canada, it takes an exceptionally good picture to draw the folks into a theatre. But despite the heat (or is it the humidity?) such attractions as *Father of the Bride* (Capitol), *The Jackie Robinson Story* (Odeon) and *Asphalt Jungle* (second week at the Regent) have been holding their own at the box-office. Modern air-conditioning in the above three houses is almost as good a draw as the picture in attracting the public off the sweltering streets.

* * *

Two theatre break-ins were nipped in the bud during the early morning hours and three would-be robbers were brought before the local Magistrate and remanded for sentence. Two youths attended *The Noose Hangs High* at Casey Swedlove's Linden Theatre, hatched their plot to rob the premises and found a police noose around them when they returned after midnight to carry out their plan. The other felon, a man of middle age, broke into the Strand Theatre, Ottawa South, and was rifling the coffee shop till when apprehended by the constable on duty during a check of the front and rear entrances.

* * *

Don Watts, manager of the Rideau (20th Century) Theatre, is presently conducting a stunt that is reaping wide publicity for his coming picture. Working in co-operation with the *Evening Journal*, Don has a mystery man known as the Baron walking the streets of the capital with a \$50 price on his head. A well-known local man, whose identity is hidden behind a mask, portrays the Baron, an elusive individual whose picture appears daily in the *Journal*. Clues may also be found in the *Journal's* classified Ad Department, and the first person to spot him will receive the cash prize on the Rideau stage when *The Baron of Arizona* opens the following week.

* * *

After a year's leave in New York as film officer of the United States Mental Health Board, Robert Anderson, National Film Board producer, has returned to Ottawa. Mr. Anderson was chosen to initiate the productions of the U.S. organization following the success of the mental health films he had produced and directed in Canada for the Film Board.

The Regent Theatre was the scene of a tragic accident the other morning when Jules J. Nerbonne, and employee of the Ottawa Hydro Electric Commission was electrocuted. Engaged with another worker in bringing two new power lines into the circuit, the unfortunate man brushed against a live connection in the theatre basement and received at least 2,200 volts through his body. It was the first fatality of this kind to happen in an Ottawa theatre and was deeply regretted by manager Henry Marshall and staff of the Regent, where dozens of workmen have been completing the installation of a new air-conditioning plant.

* * *

The Elmdale Theatre, an Odeon unit on Wellington Street W., is making a big effort to keep 'em coming during the warm spell. "A great show in really cool comfort," as the Elmdale's newspaper display says, features a stage show of eight professional and amateur entertainers: The screen attraction is Christopher Columbus.

* * *

Latest threat to the movie theatre managers' peace of mind is the open-air Monster Bingo. This one was held in the Soft-ball Stadium and drew several thousand addicts of the bouncing ball and numbers. Other distractions of the moment which are keeping many a movie fan away from his favorite theatre are flood-light baseball at Lansdowne Park, the Summer Theatre series in the nearby bandshell, Lions Club Monster Bingo at the Auditorium, and the visiting orchestras of Guy Lombardo and Carmen Cavallaro.

Republic Profits Up

For the twenty-six (26) weeks ended April 29, 1950, Republic Pictures Corporation and its subsidiaries report a net profit of \$1,168,589.96 before Federal tax provision, estimated Federal normal and surtaxes of \$465,00.00, or a net after taxes of \$703,589.96.

For the twenty-six (26) weeks ended April 30, 1949, Republic Pictures Corporation and its subsidiaries report a net profit of \$839,456.77 before Federal tax provision, estimated Federal normal and surtaxes of \$335,000.00, or a net after taxes of \$504,456.77.

It is with great regret that we report the death last week of Mrs. Simon Meretsky of Windsor, wife of the recently-retired Director of Paramount Windsor Theatres, Simon Meretsky. Mrs. Meretsky died of pneumonia, which she contracted following an automobile accident.

NFB Shorts Entered in Festival

CHALLENGE, SCIENCE AGAINST CANCER, a Canadian scientific film, has been entered in the Edinburgh festival of documentary films, a National Film Board official has announced.

The film, jointly sponsored by the Department of National Health and Welfare and the U.S. Cancer Institute, was voted last week to be the "best science film" by the Associated Film Writers—Documentary, New York. At Edinburgh the film study of cancer research will meet the stiffest competition since the world's best documentaries are shown there each year.

Three other National Film Board shorts have been entered. They are *A FRIEND AT THE DOOR*, *LOOK TO THE FOREST*, and *TERRE DE CAIN*.

Confederation Net Up

The financial report for Confederation Amusements Limited, Montreal, showed net earnings at \$251,638 for the year ending Dec. 31, 1949, compared with \$231,150 for the previous annual period. The net profit, after depreciation, interest and income taxes, stood at \$117,897, against \$112,651 in 1948.

Net profit equalled 21.93 on each preferred share on which a \$6 dividend was paid, compared with \$21 and \$6 paid in 1948. Total assets at the end of last year were listed at \$1,378,258.

TV Stimulates—Newman

Television will provide Canada with a great stimulant to the arts, according to Sydney Newman of the National Film Board who has just returned from a year of study and work at the National Broadcasting Company's television studios in New York City.

"Television in Canada will demand the services of a host of young Canadian actors, writers, artists, musicians and designers," stated the producer of the Board's theatrical series, *CANADA CARRIES ON*.

Mr. Newman was sent to New York by the Film Board to study the possibilities of adapting television techniques to motion picture production, with an eye to greater economy in making films at the Film Board.

"Hollywood producers, in their search for less expensive ways of making films, have been watching the results of television's quick-shooting techniques. So have we. And that's why the Board sent me down," Newman stated, "to get a close-up of television's multi-camera techniques."

High in his praise for the National Broadcasting Company's co-operation, Mr. Newman received all staff privileges and in one of his assignments was assistant-director on the "City at Midnight" programs, the first dramatic documentary series done on television by NBC.



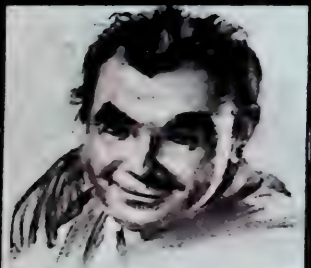
ADVENTURER, who gambled his life to win a new love!



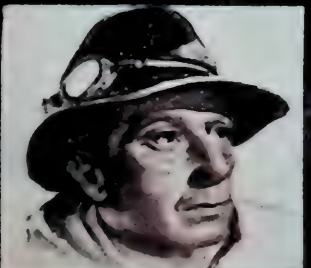
GIRL, who found new romance in the face of danger!



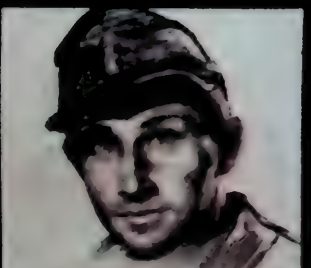
COWARD, who conquered his fear on the storm-swept peak!



GUIDE, who shared countless risks for a few dollars!



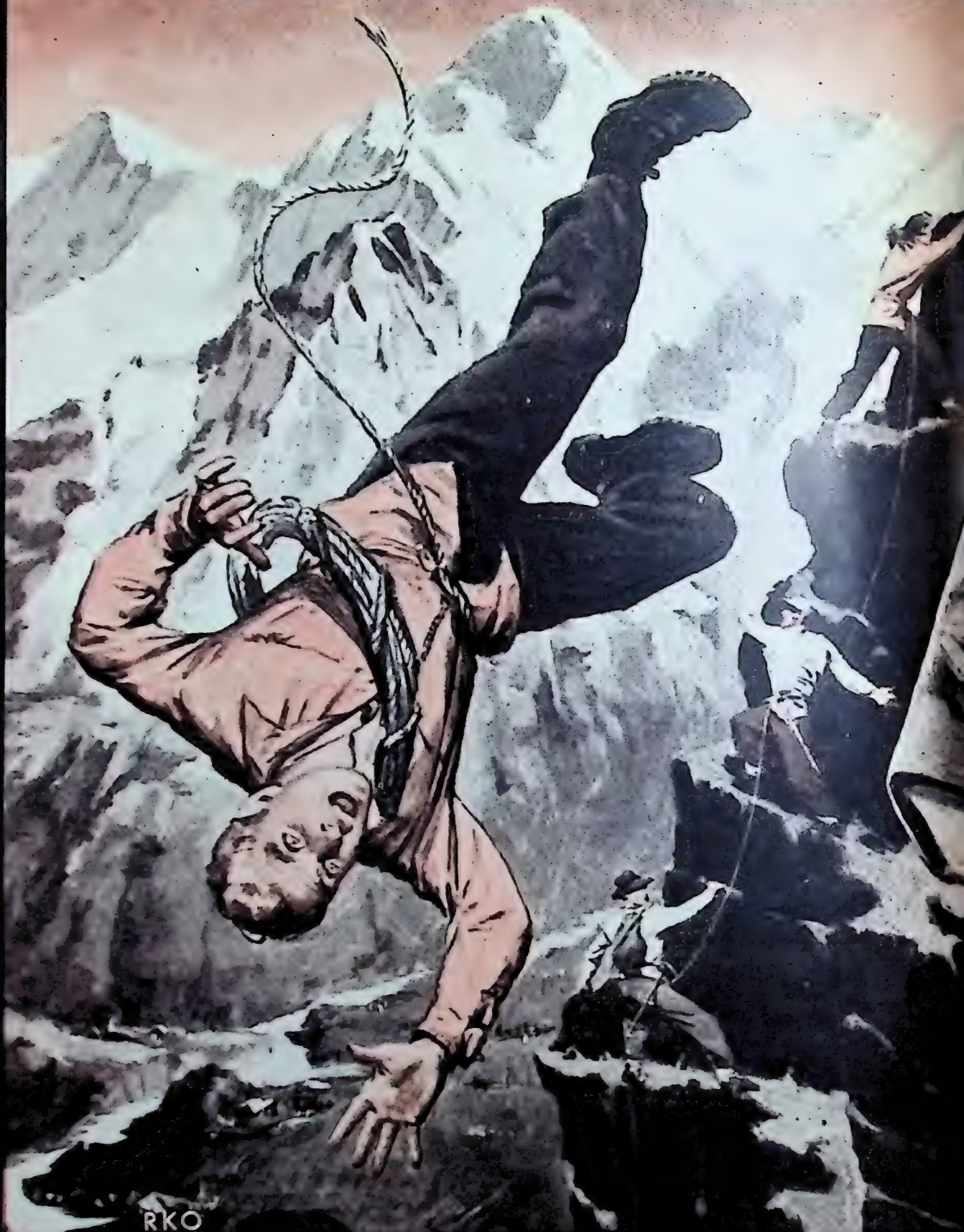
SCIENTIST, who tried to escape reality by defying death!



STRANGER, who came to disaster in his desire for glory!

FOR SHEER

IT HAS NEVER BEEN EQUALLED



THE WHITE TOWER

starring

Claude

EXCITEMENT...

...WITH EVERY GASPING THRILL IN COLOR BY
TECHNICOLOR

The White Tower

RKO has made James Ramsey Ullman's great novel into a motion picture that achieves new heights in dramatic intensity! Woven into this action-packed story are the loves, hates, hopes and fears of six remarkable people. These are performances you will long remember.

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COLLIER'S, FAN MAGAZINES... in AMERICAN
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**Glenn Ford • Valli
Rains • Oscar Homolka**

with
**SIR CEDRIC HARDWICKE • LLOYD BRIDGES
JUNE CLAYWORTH • LOTTE STEIN**

Produced by Sid Rogell • Directed by Ted Tetzlaff

Screenplay by Paul Jarrico • From the Novel by James Ramsey Ullman

Vancouver News

JACK DROY

Harry Howard of Theatre Equipment Supply Co. is the father of a son, Harry Jr., the Howard's second child.

The worst epidemic of mosquitoes to swarm over Chilliwack district in several years stopped all outdoor activities closing the new Drive-in theatre recently opened near Chilliwack, the molesting pests being too much for theatre patrons.

Bob Kelly of Odeon head office was over to Victoria to help with publicity on Morning Departure. Kelly made some excellent tie-ups with navy officials at the near-by base at Esquimalt for the British sea story including naval band and sailors in full dress marching to the Odeon Theatre on opening night which gave the theatre capacity business. Morning Departure played the Vogue here for two weeks to above average business.

Mickey Goldin's Studio looks as if it is in for another long run with a return engagement of Fantasia doing top business.

Jessie Stabor resigned from 20th-Fox and left for her home in Winnipeg, succeeded by R. J. Hayter as contract clerk. . . . Paul R. MacEwan from the Alma theatre is the new assistant manager at the Famous Players Strand replacing Gordon Harris, who resigned to enter other business. . . . Pinch hitting for Ivan Ackery, Orpheum manager, is Walter Hopp, as is Judy Wallace at the Odeon-Plaza for manager, Al Jenkins. Both are on vacation in the British Columbia interior. . . . Jimmy Davie, RKO manager, on vacation.

William Singleton, General Manager of Associated Screen News, is here from his Montreal headquarters renewing old acquaintances along film row. Ross Beesley, ASN newsreeler, has gone nautical lately, covering yacht regattas and shooting the departure of Canadian Destroyers for the Pacific war zone at Esquimalt.

Going on and returning from vacations are Mary Bossio, Cinema, to Chicago; Frank Goddard, Vogue; Al Jenkins, Plaza manager; George Lemarquand, Odeon, Haney, B.C.; Gerry Sutherland, Park; Doug Lewis, Sovereign Films; Art Grayburn, Odeon head booker; Joan Dalglish, MGM; Nora Hutcherson, Columbia; Pat Patterson, RKO; Keith Carrick, Odeon-Hastings; Hank Leslie, Orpheum; Walter Mead, Studio; Jack Brent, Film Delivery; Ivan Ackery, Orpheum manager; Frank Gilbert and Vera Kamm, Paradise; and Jack Aceman, State.

Mrs. W. P. Nicols, wife of veteran theatre man who operated several theatres here and is now retired, died this week, age 63. The wife of Art Crute of the Odeon-Plaza is in General hospital for a major operation. Paul Cardell, Famous Players booker at Calgary, was married to a local girl recently in the prairie town.

Two outdoor theatres in the B.C. interior, the Pines Drive-in at Penticton and the Boyd Drive-in at Kelowna, have yet to sign contracts with the Projectionists 348 and are holding con-

ciliations under the labor regulations of B.C. Exhibitors are objecting to paying projectionists on a 30 hour per-week agreement when they claim boothmen only work around 18 hours per week due to daylight saving hours.

In the opinion of British Columbia exhibitors, theatre patrons out this way are cinch for plenty of mayhem, music and big horse operas. This opinion was expressed by a majority of theatremen at a meeting here. Arty offerings are NG in the outside small situations of the province but are good in the urban centres.

British Films

(Continued from Page 12)

production. If the Corporation, on examination, found the proposition worthy of support, it would put up the remainder of the money required, less that amount which the producer himself was prepared to find. This producer's investment, as the report points out, is the first money to be spent and the last to be recovered (or the first to be lost.)

Further, independent producers, to whom most of the corporation's loans have been paid, are required to find a guarantor of completion—that is, some person or body guaranteeing to provide the extra money to complete the film should it run over its agreed budget.

The Corporation, of course, has to concern itself with the great imponderables of film production as well as the ledger figures. Though it is not promoter, arbiter of taste, or censor, it cannot be indifferent to the content of films in which public money is being invested. Bad choice of subject is a major cause of box-office failure.

It is in this field that the NFFC must inevitably lay itself most open to criticism, for no two people have the same ideas about what constitutes a good plot (certainly at the script stage), and in matters like casting and treatment of a given theme there is little more likelihood of unanimity. However, a scrutiny of the list of 21 films which have actually been completed and publicly shown, suggests that a good deal of shrewdness has been applied to the unenviable and inviolable task.

The list contains two acknowledged masterpieces which are also certain box-office successes. "The Third Man" and "Morning Departure," and it is worth noting, to the Corporation's credit, that its stake in the second of these was larger than in any other production backed. Other films of quality in the list are "The Last Days of Dolwyn," "The Cure for Love," "Give Us This Day" and "The Happiest Days of Your Life" which is currently breaking attendance records in many United Kingdom cinemas.

Simple Method

The wisdom of supporting such a guaranteed box-office success as "Maytime in Mayfair," starring the ever-popular Anna Neagle and Michael Wilding, is obvious, and there are some other, smaller films, which, though they may be of great artistic merit, are of a type which, in the past has yielded satisfactory returns on a relatively modest outlay.

The report does not reveal what propositions were turned down nor how much was lent in individual causes (except that £3,000,000 was lent to British Lion, the company which distributes Sir Alexander Korda's productions), but in sum total the position to the end of the financial year was that the Corporation is committed to the loans of £4,436,690 leaving approximately £600,000 still available. (Since the report was published, another £1,000,000 has been authorized for lending).

There is no undue optimism about the report: "It is thought that losses may be considerable and £750,000 has been provided. This provision may prove to have been too large or too small." No unsupportable claims are made. Apart from the obvious stimulation of production with its accompaniment of employment and potential dollar-earning, the Corporation contents itself with the statement that it "has assisted in the reduction of costs (some of which are still too high), but this has not been sufficient to bridge the gap between average cost and average return to the producer from the home market."

State aid, for films, therefore, continues—and remains to some people total folly and to others an imaginative and laudable government policy. The report's last word is a warning to the over-sanguine, a reminder to the film industry that in the end it must help itself. The final sentences read: "But whatever the Corporation may be able to do, its financial operations cannot be more than a measure of expediency. The lending of money will not bridge the gap between income and expenditure."

MARITIME NEWS

ALICE L. FAIRWEATHER

THE Maritimes have had a spell of dull and rainy weather which the movie men say is "Movie Weather" but business is not up to much as so many people have moved to their country homes. Saint John especially has a summer exodus and even though the ads charm ever so seductively, it takes a superb film to bring a person in from the rural districts.

* * *

George Walters, manager of the Prince Edward and Capitol at Charlottetown P.E.I. (F. G. Spencer Co. Ltd.), is president of the Rotary Club of that town and is attending a Maritime Rotary Convention at Fredericton, N.B.

* * *

Miss Stella Fitch, who has been for a number of years on the staff of the Empire Theatre (F. G. Spencer Co. Ltd.) Kentville, N.S., has resigned and plans to live in Boston, Mass. Miss Fitch was suitably remembered by the firm with a gift and many good wishes.

* * *

Mrs. Ray Rolland (Ruth Cummings) left for her home at Beverly Hills California following a visit of several weeks in Saint John where she received much social attention

* * *

The marriage took place at Saint John of Miss Ethel Renee Garson, daughter of A. I. Garson who is Odeon Theatres representative for the Maritimes and Mrs. Garson. Miss Garson married Dr. Earl D. Myers of Toronto. Dr. and Mrs. Meyers left for Minneapolis, Minn., where Dr. Meyers is doing post graduate work at the University of Minnesota Hospital. The wedding was solemnized at the Admiral Beatty Hotel with Rabbi I Slotkin officiating.

* * *

The Capitol Theatre at Moncton, N.B. (Odeon, R. Jones, manager) is closed down at present while being modernized.

* * *

George Walters of the Spencer Co. Theatres in Charlottetown, P.E.I., who is a well-known athlete, was captain of a competing team, The Abegweits, who entered in the Annual Maritime Track and Field Championships held at Charlottetown. George won the best all round senior trophy. In the evening, a banquet was held at which His Honor Lieut. Governor J. A. Bernard and Brigadier W. W. Reid, Director of Physical Fitness, were present among other notables. George Walters was among the speakers. The meet was held under the auspices of the Department of Physical Fitness and the Abegweit Amateur Athletic Association.

A wedding of much interest to film people in the Maritimes and in Montreal took place in Saint John recently when Delbert T. Buckley was married to Miss Shirley Frances Snow of Saint John. Delbert is office manager for RKO at the Montreal office and was formerly, for several years, at the St. John office of that company. He is a son of the late Harold D. Buckley and Mrs. Buckley and his father was well known as manager of several film companies in the old days.

The ceremony took place at Germain Street Baptist Church with Rev. F. S. Crossman officiating. Groomsman was Arthur Lee-White, manager of RKO at Saint John, and ushers were Sidney Tobin, on the RKO staff, and S. Miller of the United Artists staff. Following a trip to Boston, Mr. and Mrs. Buckley will reside in Montreal. Several entertainments were held for the happy couple who have the good wishes of many friends and associates.

* * *

Blossoms in the Dust (MGM) had a successful showing at the Strand Odeon, Saint John, where a film with the city's own Walter Pidgeon is always well attended.

* * *

A. L. Gaudet, a former associate in the F. G. Spencer Company and manager for several years of the RKO office in Saint John is gravely ill his friends will be sorry to learn. He is in the St. Joseph's Hospital at Saint John.

In Saint John recently were Lloyd Pollock of the Corner Theatre, Petitcodiac, N.B. and Paul Roy of the Andrealia Theatre at St. Andrews, N.B.

* * *

Sympathy is being extended to P. J. O'Rourke, of the Gaiety, Minto, N.B. in the death of his brother Patrick O'Rourke of New Glasgow, N.S. Mr. O'Rourke was with the Western Union for many years. The burial took place in Saint John, N.B., his native home.

* * *

At the Mayfair Theatre, Dartmouth, N.B., the "Treat Shop", operated by Mitchel Theatres, is being enlarged to double the size owing to good business. This is a Franklin-Herschorn Theatre.

* * *

The family of Robert Galbraith, recently appointed manager of the Community Theatre, Yarmouth, N.S. (F. and H. Theatre) are joining him at Yarmouth, moving from Fredericton, N.B. Mitchel Franklin of the F. & H. Co. Ltd. has recently visited Halifax and Yarmouth, N.S.

* * *

A change in the staff at Paramount Pictures is the resignation of Miss Mona Kelly who is leaving the city and the appointment of Miss Eleanor Fleming.

* * *

At the Mayfair Theatre, Saint John, Miss Katherine Kenney, cashier, has resigned and her place is being taken by Miss Barbara Rossley, whose parents were well-known in past years as trainers of children for theatre shows.



Francis Cardinal Spellman investing the insignia of the Order of St. Gregory the Great upon Martin Quigley, publisher of the Motion Picture Herald and originator of the Production Code.

Censor's Report

(Continued from Page 5)

302 Non-American Imports

The Board dealt with 1,983 items of standard width and of United States origin, of which 1,851 were approved of without treatment or classification. Of the 495 feature subjects which were reviewed, 26 were classified as Adult; 23 were classified as Adult after treatment, while 69 were released after treatment only. The Board viewed 302 items of other than United States origin, of which 89 were feature subjects, and of these 6 were identified as Adult; 6 as Adult after treatment while 18 were released after treatment.

Slightly more than 75 per cent of feature entertainment, submitted for censorship, was released without treatment or classification. The proportion of film emanating from sources in the United States to film from other than United States sources was 4 to 1. Film of other than United States origin was produced in the British Isles, Italy, the U.S.S.R., Czechoslovakia, France, Palestine, Germany, Austria, Poland and Canada. Feature subjects made in countries behind the Iron Curtain were four in number, which were released after close study.

Foreign 16 mm.

The foreign language feature subjects of 16 millimeter width were 10 per cent of the total number of 16 millimeter subjects. They were in the Finnish, French, Hungarian, Italian, German, Jewish and Ukrainian tongues, all of which were scrutinized thoroughly, and treated when necessary before they were released for distribution.

Television in Canada, even though it has only scratched the surface of its potentiality, and is still limited to reception, has become a matter of major importance to this department because of its challenge to official motion picture censorship in this province. The same challenge exists to the authority of all Canadian motion picture censors and must be met in the near future.

TV Censorship Challenge

The Act under which the Ontario motion picture censor derives his authority states that he "shall have power to permit or to prohibit the exhibition of any film or slide which it is proposed to use" in this province. Since motion pictures, projected or relayed from such American states as New York and Michigan, are being shown in Ontario homes without official approval, the censor finds that his usefulness is limited. His usefulness must be extended or his jurisdiction redefined, for today the very scenes ordered deleted from motion pictures for theatre exhibition are being seen in the home through television — and by children who have been protected from

such scenes in theatres by special regulations.

Also to be faced in the future by provincial censors is the matter of coast-to-coast televising of motion pictures when the new medium reaches the broadcasting stage in Canada. In addition, there arises the question of whether or not TV stations will be permitted to override the motion picture censors by broadcasting the same print nationally, regardless of the varying standards of each province. Many questions grow out of this one.

Censors to Meet

In an endeavor to bring about an approach to some of these problems, this Department intends arranging a meeting in Toronto this fall, of all Canadian censors, and the censors of U.S.A. states bordering this province will be invited to participate. It will be the first such meeting in motion picture history.

During the year 40,511 pieces of advertising were submitted for consideration. Of these, 531 pieces were rejected and, of these, 148 treated in a satisfactory manner and approved for display throughout the Province.

Total of 21 Drive-ins

There were 24 standard type theatres erected, 11 of these replacing buildings which did not meet present day structural requirements. In addition, 8 new drive-in theatres commenced operation, bringing the total to 21 and several more are scheduled to open during the coming season; the popularity of the drive-in theatre continues to grow. Twelve theatres underwent major alterations placing them

within the requirements and presenting show places of modern design and comfort. A large increase in the number of new theatres is not anticipated for 1950-51 but the process of remodelling will be accelerated and within the next few years it is the Department's aim to have all theatre buildings of a fire-resistive nature.

Two prosecutions were instituted under the Theatres and Cinematographs Act with convictions registered in each instance. Three licenses were suspended for various infractions.

Summary of Licenses

Following is a summary of licenses issued and other items of record: Theatre licenses 516; New Theatres opened 24; Theatres closed 11; Theatres remodelled 12; Projectionist licenses issued 992; Apprentice projectionist licenses 134; Miscellaneous Licenses 243; Travelling Show Licenses 165.

The Department continues to avail itself of the views of those closely associated with the administration of justice, with higher education and medicine, the trade union movement and industry and women's organizations in reaching conclusions on film of an educational character. Cooperation secured from these sources is of value to the Department and the film industry.

The Members of the Board and Staff wish to express their appreciation to you, and head of the Department, and to your Ministers, Deputy Ministers, Controller of Revenue and officials of different Departments of the Government, for valued support and cooperation at all times.



FIRST TORONTO FOTO-NITE PAY OFF

First person to receive Toronto Foto-Nite cash offer is Mrs. Alice Cloughton, 393 Belsize Drive, Toronto. She received \$840.00 in conjunction with the Toronto Foto-Nite presentation operated by 14 Allied Theatres.

Pictured in presentation ceremony is Mrs. Alice Cloughton, Peter Sorok, Manager of the Mount Pleasant Theatre, where ceremony took place, and George Gullahan of the Foto-Nite office.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN

The House By the River (EU) and The Savage Horde (EU).

EGLINTON-VICTORIA

Second Week. I See Ice (Astral) and The Show Goes On (Astral).

IMPERIAL

The White Tower (RKO) Technicolor with Glenn Ford and Valli.

UPTOWN

Spy Hunt (EU) with Howard Duff and Marta Toren.

ODEON-CARLTON

Good Humor Man (Col.) with Jack Carson.

INTERNATIONAL CINEMA

Wings of The Morning (Cardinal) and Time of your Life (UA).

TOWNE CINEMA

Third Week. Rocketship X-M (Cardinal)

UNIVERSITY-NORTOWN

Love Happy (UA) with the Marx Bros. and Ilona Massey.

SHEA'S

My Friend Irma Goes West (Para.) with John Lund and Corinne Calvet.

LOEW'S

Third Week. Father of the Bride (MGM) with Spencer Tracy and Joan Bennett.

HYLAND

Fifth Week. Kind Hearts & Coronets (EL).

MONTREAL

CAPITOL

The Gunfighter (20th-Fox) with Gregory Peck.

IMPERIAL

Winchester '73 (EU) and Armored Car Robbery (RKO).

LOEW'S

Bright Leaf (WB) with Gary Cooper and Lauren Bacall.

ORPHEUM

The Iroquois Trail (UA) and State Department File 649.

PALACE

My Friend Irma Goes West (Para.) with John Lund and Corinne Calvet.

AVENUE

Second Week. Shoe Shine (SARO).

SNOWDON-OUTREMONT

Peggy (EU) Technicolor with Diana Lynn and Charles Coburn.

PRINCESS

A Ticket to Tomahawk (20th-Fox) with Dan Dailey and Ann Baxter.

CALGARY

CAPITOL

The Gunfighter (20th-Fox) with Gregory Peck.

PALACE

The Yellow Cab Man (MGM) with Red Skelton and Gloria De Haven.

STRAND

Luck Losers (Mono.) and Twilight in the Sierras (EU).

GRAND

Jolson Sings Again (Col.) with Larry Parks.

SAINT JOHN

PARAMOUNT

The Skipper Surprised His Wife (MGM) with Robert Walker and Joan Leslie.

CAPITOL

Gal Who Lost the West (EU).

STRAND

Rocketship X-M (Cardinal).

WINNIPEG

CAPITOL

The Gunfighter (20th-Fox) with Gregory Peck.

GAITY

Third Week. Hasty Heart (WB) with Richard Todd and Patricia Neal.

LYCEUM

Kill the Umpire (Col.) with William Bendix.

MET

The Good Humor Man (Col.) with Jack Carson.

ODEON

Second Week. Comanche Territory (EU) Technicolor with Maureen O'Hara and Macdonald Carey.

GRAND

Second Week. Impact (UA) and Blondie's Big Deal (Mono.).

VALOUR

Miranda (EL) with Griffith Jones.

VANCOUVER

CAPITOL

Father of the Bride (MGM) with Spencer Tracy and Elizabeth Taylor.

PLAZA-DUNBAR

Rocketship X-M (Cardinal).

STRAND

Night And the City (20th-Fox) with Richard Widmark and Gene Tierney.

VOGUE

The Good Humor Man (Col.) with Jack Carson.

STUDIO

Fantasia (RKO) Technicolor.

they are so interested, that they pay to bring motion pictures right into their homes. This does not reveal a lack of interest in motion pictures on the part of the public and surely, it is not the discomfort of our theatres which would keep our patrons away.

If people have no money to spend, why do they spend so many millions of dollars on popcorn, soft drinks and candy in our theatres, particularly if they find the admission price a burden?

I am not convinced that the arguments presented are the answer to the question, "Why is there such a noticeable decline?"

Recently I published some figures which I quoted from an article on Darryl Zanuck in Time Magazine: "Last year, the company's 24 pictures (20th Century-Fox) costing a total of \$43 million, pulled in a gross of \$94 million, bigger, Fox executives claim, than any other major studio in proportion to the number and cost of movies made. This year the studio is spending \$45 million on 30 movies." Do these figures look like blue-days are here again?

Remember the figures in respect to RKO-Radio? Remember the figures given by Paramount? The figures given by Universal, and figures recently given by Republic?

It has been said, "figures do not lie," but that may depend on how and where they lie. This much I know: exhibitors look blue, not only in the U.S. but in Canada; they talk blue, and some of the box-office figures are enough to make a healthy man turn sick, for these box-office returns are on good pictures. I have not seen such low figures since 1939 for some theatres.

However, here's a bit of a silver lining to the dark clouds. Construction of the St. Lawrence seaway and power projects is to be undertaken almost immediately by the U.S. as a defence measure. The figure for the seaway alone will cost, it is said, one billion dollars. Canada has agreed to the cost of both the seaway and power developments. The Ontario Hydro will pay half of the cost of harnessing the International power site near Cornwall, Ont., tentative cost estimated at \$428,000,000. The seaway plan will make Toronto a seaport.

It looks like a great deal of money going into circulation, and there is to be no delay, so the report states, the seaway gets under way almost immediately. "The Truman Administration will sidestep Congressional opposition."

If you are interested in "Untapped Audiences For Untapped Wealth," take a look at Saro's Foreign Language Picture Presentation in The Digest's current issue, you may find some very good ideas as well as some very good pictures for stimulating box-office returns, promoting showmanship and as an invitation to the "untapped audiences."

—The Editor

INVITATION

(Continued from Page 1)

Some have stated that program pictures are only used for double features, and that patrons do not wish double features. From what I have observed, the double feature grew through public demand, and has been a policy which has kept thousands of theatres in business.

If there are not to be double features, it will be necessary for features to have a running time of at least one hundred minutes, in order to give patrons a minimum of a two hour show, with twenty minutes of the program made up of news-reels and shorts.

The cost of providing a sufficient number of short subjects to make up the balance of programs would probably be as much, or more, than the cost of producing the required number of program pictures, and with much less possible revenue from the short subjects than from the program features.

While I was perusing the trade papers, and shaking my head sorrowfully about the 580 closed theatres, I noted a report in The Film Daily that 420 new Drive-In theatres, and 160 indoor theatres have opened in the first six

months of 1950. "Either regular or auto theatres were opened in all but three of the forty-eight states, with drive-ins opened in all but five, and indoor theatres opened in all but ten states."

Here we have a rather paradoxical situation. Poor business is reported as having closed about 600 theatres, and optimism in show business results in the opening of close to 600 new theatres in the United States.

Reports made by various distributing companies present figures which show an increase in this year's business over the same periods in 1949. Some companies are showing black figures for the first time in years, and yet exhibitors claim that business has dropped, and the admission taxes reveal that such collections have dropped considerably.

When people attend Drive-In theatres they see motion pictures upon the screen, therefore, they must be interested in motion pictures to attend such theatres. This does not reveal a decline in such interest by the public.

In regard to Television, those who invest in Television do so in order to enjoy motion pictures. They do not invest for any other purpose; in fact, they like motion pictures so much, and

The Bright Spots!!



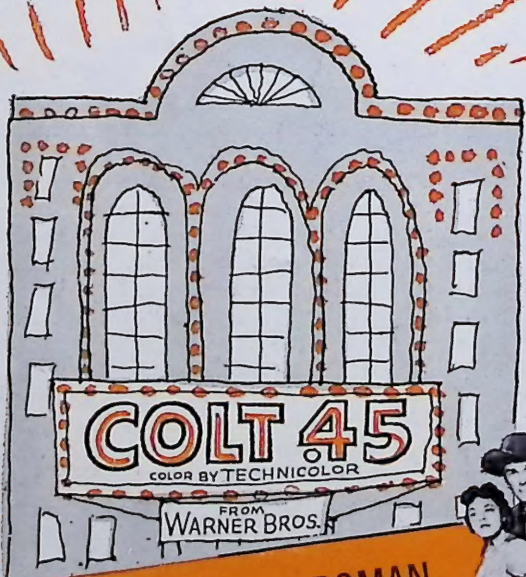
"BRIGHT LEAF" starring **GARY COOPER**
LAUREN BACALL · **PATRICIA NEAL**
JACK CARSON · **DONALD CRISP**
 directed by **MICHAEL CURTIZ** Screen Play by **RANALD MACDOUGALL** produced by **HENRY BLANKE**
 From the Novel by **Foster Fitz-Simons**



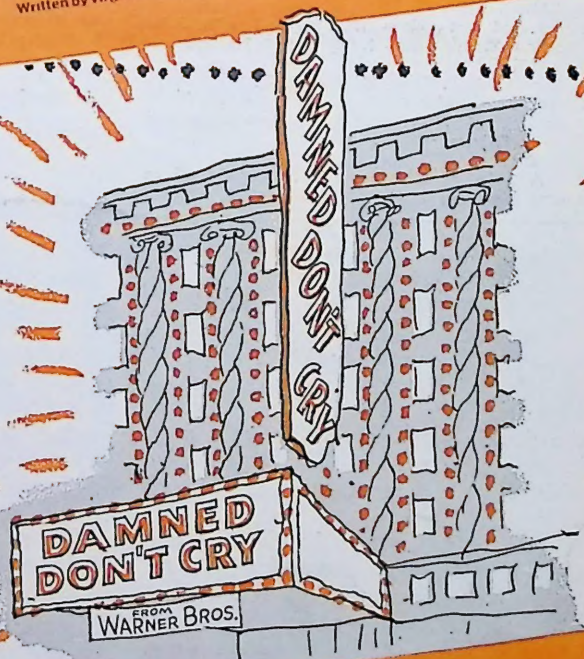
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"CAGED" starring **ELEANOR PARKER**
 with **AGNES MOOREHEAD** AND **BRILLIANT CAST** produced by **JERRY WALD** · **JOHN CROMWELL** directed by
 Written by **Virginia Kellogg** and **Bernard C. Schoenfeld** · Music by **MAX STEINER**



RANDOLPH SCOTT · **RUTH ROMAN**
 "COLT 45" with **ZACHARY SCOTT** directed by **EDWIN L. MARIN**
 produced by **SAUL ELKINS** Written by **Thomas Blackburn**



JOAN CRAWFORD · **DAVID BRIAN**
 "THE DAMNED DON'T CRY" with **STEVE COCHRAN** · **KENT SMITH** · **SELENA ROYLE**
 produced by **JERRY WALD** · **WILDMAN** Screen Play by **HAROLD MEDFORD** and **JEROME** directed by
 Story by **Gertrude Walker** · **VINCENT SHERMAN**



And SOON! SOON! **THE FLAME AND THE ARROW**
 COLOR BY **TECHNICOLOR**

